

ended with the general unification. This was the main stream of ancient Chinese history. Following his prescribed theory Dr Chang sees that most of the new elements that serve to mark the historic civilization off from its prehistoric past are 'largely developmental and functional in nature' (p. 138). He defines the new civilization only in terms of a 'total culture' and with this the Shang domain was confined to a small area covering 'the northern third of Honan and some of its immediate surrounding areas' (p. 175). Thus the spreading of the new civilization was left to the Chou people. But how could a progressive, not to say aggressive people like the Shangs, who were the founders and champions of the new civilization for 600 years, limit their activities to, or be content with, a small corner of the Nuclear Area covering a few hundred kilometres on the two banks of Huangho in Honan, an area less than one-twentieth of the territory of their Lung-shan Neolithic predecessors. The course of events was, of course, not as simple as this, and again Dr Chang has to devote two long chapters

(pp. 175-298) to the spread of the historical civilization into the outlying regions. By trying to prove his theory Dr Chang has actually revealed the complexity of the diffusion and acculturation of cultures in this ancient land.

The new archaeological data presented in these two books show clearly that ancient China was a world by herself with various types of culture scattered across her basins and valleys. The beginning of agriculture is still enveloped in the mist of centuries but the cultural growth after that constitutes a continuous development from the prehistoric Neolithic through the historic Shang and Chou to the grand unification of Ch'in and Han, each in several stages. They succeeded each other over a constantly expanding domain. Like the mighty Huangho or Yangtse, the widening stream of culture absorbed many tributaries that happened to be in the way. The dynamics of this cultural growth are manifold and the complex patterns of its process remain a challenge to archaeologists in the field.

Book Chronicle—continued from p. 178

Wanyanga and an Archaeological Reconnaissance of the South-West Libyan Desert by A. J. Arkell. London: Oxford University Press, 1964. The British Ennedi Expedition 1957. 24 pp., 58 pls., 23 figs. 63s.

The Scientist and Archaeology edited by Edward Pyddoke with contributions by R. J. C. Atkinson, I. W. Cornwall, G. W. Dimbleby, F. S. Walls, H. W. M. Hodges, K. P. Oakley, Harold Barker, R. W. Organ and E. T. Hall. London: Phoenix House, 1963. 208 pp., 24 pls., 32 figs. 30s.

A Gazetteer of Early Anglo-Saxon Burial Sites by Audrey Meaney. London: Allen and Unwin, 1964. 304 pp., 1 map. £5. 10s. A brief eight-page introduction leading on to a detailed gazetteer of the graves and cemeteries that can be ascribed to the heathen or early Christian Anglo-Saxons, with a bibliography of published and unpublished descriptions, and a list of museums containing the artifacts and skeletal material.

New Discoveries of Rock Paintings in Ethiopia

Part II

by PAOLO GRAZIOSI

The first part of this article by Professor Graziosi was published in the June number of ANTIQUITY (pp. 91-8), where he described the art of the Mai Aini region. Here he discusses the art of the Adi Caieh (or Kaie) region and the Karora region, and Ethiopian rock art in general.

THE ADI CAIEH (OR KAIE) REGION

Painted caves are numerous in this region, particularly in the Coaito highlands. Let us consider some of the most important sites.

1. Meheba Ecli

In this large shelter which contains many figures belonging to many different periods and showing many superpositions there are some noteworthy examples of long-bodied bovids, with characteristic slim waists and long arched horns—traits which are a special feature of Ethiopian rock painting.

2. Zeban Cabessa I (PL. XXVI (b); FIG. 7)

This rock-shelter also has many superpositioned paintings including long-bodied bovids with the characteristic widely-spaced and wavy horns. One isolated representation of a Bushman-style human figure is to be noted: he is shown with wide shoulders, a normal torso, legs like a gibbet, and a thread-like neck ending in a tiny head. This figure appears to be the oldest in the whole series of paintings from this site.

3. Hischmele (FIG. 8)

The small caves of Hischmele at the entrance to the village of Adi Caieh are decorated with a series of interesting figures of bovids with pincer-like horns—as though they were being seen from above. Some of these figures are painted in red, others in black; they are not humped, but appear to belong to a rather late phase.

4. Hulum Bareto and Gobah Abah (PL. XXVII)

The caves of Hulum Bareto and Gobah Abah have only geometrical paintings—circles (single or concentric, and sometimes filled with dots), rays, crosses, and star-shaped figures—all without any apparent meaning. It seems to me that these figures belong to a rather late period; indeed some of those from Gobah Abah could be Christian in date. The numerous paintings in the large rock shelter of Addi Alauti in the Coaito highlands, where there are figures bearing a cross, as well as representations of zebu and dromedaries, are, without any doubt, of the Christian epoch.

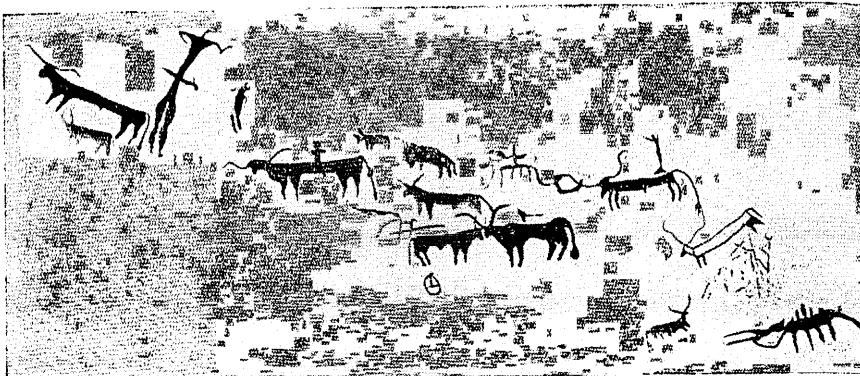


Fig. 7. *Zeban Cabessa I (Adi Caieh)*. Main complex of the paintings. The human figure of 'bushman' style is probably the oldest.

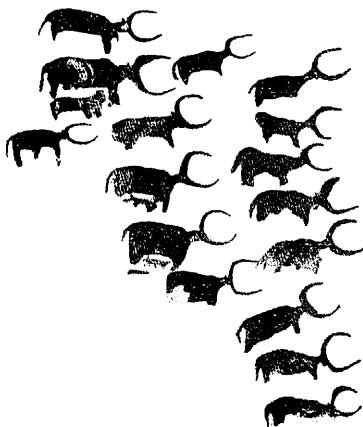


Fig. 8. *Hischmele (Adi Caieh)*. Bovids with pincer-shaped horns painted in red.

THE KARORA REGION (PLS. XXV, XXVI (a); FIG. 9)

Near the port of Karora on the Sudan border, and about 40 km. inland from the Red Sea, there are caves caused by erosion in a granite hill. (See the map, *ANTIQUITY*, 1964, 92.) Three of these, all fairly wide, have their walls and ceilings covered by painted figures. These

figures were published in part by A. Vigliardi Micheli in 1956 using photographs taken in 1938 by L. Cipriani [8]. As these photographs were really inadequate for studying these paintings in detail, I went myself to Karora to see the paintings for myself and to take more photographs.

In Karora there are both human figures and bovids, and their form and execution varies from cave to cave. In the first cave we have white and red spotted bovids, rather rigidly executed, with all four legs shown. Mixed up with these are human figures, with long necks and the head only barely hinted at. These figures are holding triangular implements, difficult to interpret. The central cave also has painted bovids and human figures, but here the animals have broad, wavy, and extravagantly shaped horns, like those in other Ethiopian rock paintings (e.g. the caves in the Harar region). Most of these bovids are white, though a few are red, accurately outlined in white and with white horns (PL. XXV (a)). In the centre is a group of people, painted in red, but faded, armed with spears and like the figures seen in rock art in North and South Africa: they are shown with wide shoulders, a narrow waist and broad hips. The third cave at Karora has long rows of spotted bovids with thin, arched horns — rather like the animals in the first cave, but of

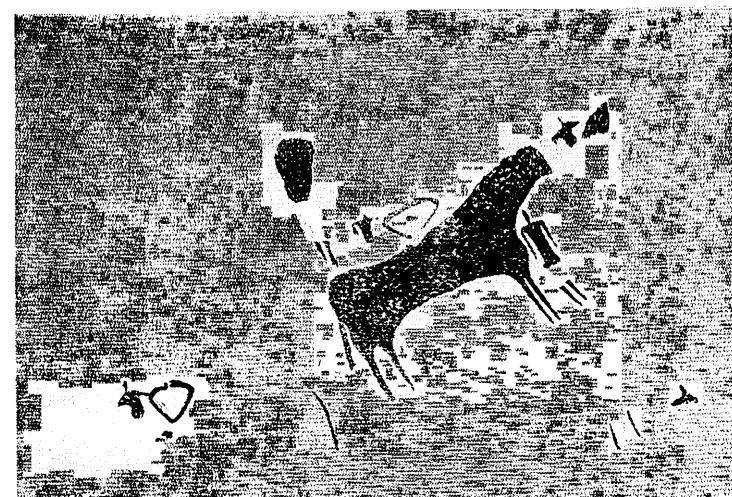


Fig. 9. *Karora*. Bovids, and men holding triangular implements difficult to interpret.

better quality. Here we may compare these with the bovids of the great Ba'atti Sollum shelter, but the Ba'atti Sollum figures are far superior in design and execution, being very realistic and lively.

DISCUSSION

Considering Ethiopian rock painting as a whole, we find that in certain phases it clearly presents affinities in style with rock art in North Africa and in South Africa. On the other hand there is a particular style which in our present state of knowledge belongs exclusively to Ethiopia, and here it is clearly defined and widely distributed. This style is best seen in the figures of bovids, and its essentials seem to be: (1) the body of the animal tends to narrow in the middle, somewhere in the position of the belly, the back or both; (2) the head is shown from above, so that both horns and both ears are visible, the ears generally represented by two small segments; (3) the horns are very thin, or like threads and are shown widely arched or waving about in a rather extravagant fashion; and (4) often only one of each pair of legs is shown; they are triangular-shaped (almost

always in the Harar region), or joined almost to their extremities, diverging only at the tip (as in the example from Karora).

These characteristics apply, naturally, to the archetype, and variations exist, as we have said, particularly in the shape of the legs. (These are sometimes shown clearly as four separate legs.) The tendency to elongate the body of the bovids is widespread in Ethiopian rock art; and sometimes, as in Meheba Ecli, the curve of the belly is so pronounced as to reduce the body to a thin sliver. Some of the variations represent clearly a degeneration in style in which the drawing becomes coarse and schematic. In Zeban Cabessa, for instance, the figures of the bulls have a rectangular body, and rigid legs—all four of which are shown; the whole appears unnaturalistic yet clearly derives from the earlier naturalistic rock art as is shown by the shape of the horns and the elongated body.

The degeneration in style is even more evident in Adi Qanza. Here even the colour is put on in many examples very carelessly; and some of the bovids are geometrically stylized with an exaggeratedly long body, the legs shown as four triangles, and the whole figures divided into

triangular sections, outlined in red and filled in in white. As regards schematization, mention has already been made of the male human figures in the Sollum Ba'atti shelter; this schematization (Pt. I, FRONTISPICE) gives them the appearance of dented spears. Let us recall, from the same shelter, similar stylizations, of probably female figures, in which a curious



Fig. 10. Ba'atti Abba Keisi (Mai Aini). Anchor shapes of Iberian type.

rounded balloon shape forms the lower part of the figure. (Pt. I, FRONTISPICE and FIG. 3). These schematic paintings and their technique of stylization is very like the anthropomorphic figures in Neolithic rock paintings in the Iberian peninsula (Pt. I, FIG. 2). It is also very striking that the probable anthropomorphs (shaped like barred half-circles) from Ba'atti, Abba Keisi, and Mezab Alabu (FIG. 10) and the

tree-shaped figures of Hulum Bareto, show an extraordinarily close resemblance to the anchor designs, and the *hommes-sapins* of the Iberian peninsula. Finally let us not forget to compare the stylized bovids from Ba'atti Abba Keisi (Pt. I, FIG. 6) with animals shown in the rock art at Monte Bego in Europe.

At the moment we cannot say much about the chronology of the various phases of rock art of Akkele Guzai, or for that matter in the whole of the Horn of Africa. Professor Desmond Clark, in discussing this problem, was very cautious. We can echo what he has said about Ethiopian paintings when we observe Akkele Guzai: the absence of some domestic species like the zebu and the dromedary suggests that these paintings pre-date the arrival of Semitic-speaking people from Southern Arabia. The zebu is supposed to have arrived in the 1st millennium B.C.; the dromedary is, of course, considerably later.

In most of the caves with paintings which I examined in Akkele Guzai, there are not representations of zebu; these belong to a phase of African history prior to the appearance of humped cattle. My present view is that the most ancient paintings are the human figures of Hispano-African style (as at Zeban Ona Libanos and Zeban Cábessa), and the bovids from Ba'atti Sollum. The great mass of the rock paintings of Akkele Guzai appears to belong to a pastoral population: I see nothing to show that this is the art of hunters. But this is only a provisional account: I am still working on the material, and it is too early to give precise details of the art phases and styles and to suggest cultural and chronological contexts for them.

NOTES

[8] A. Vigliardi-Micheli, 'Le pitture rupestri di Carora (Nord Eritrea)', *Revista di Scienze Preistoriche*, xi, 1956, 193-210.

[9] P. Graziosi, 'Figure rupestri schematiche dell'Acchelle Guzai (Ethiopia)', *Atti del VI Congresso*

Internazionale delle Scienze Preistoriche e Protostoriche (Roma, 1962).

[10] J. D. Clark, *The Prehistoric Cultures of the Horn of Africa* (1954), 315.

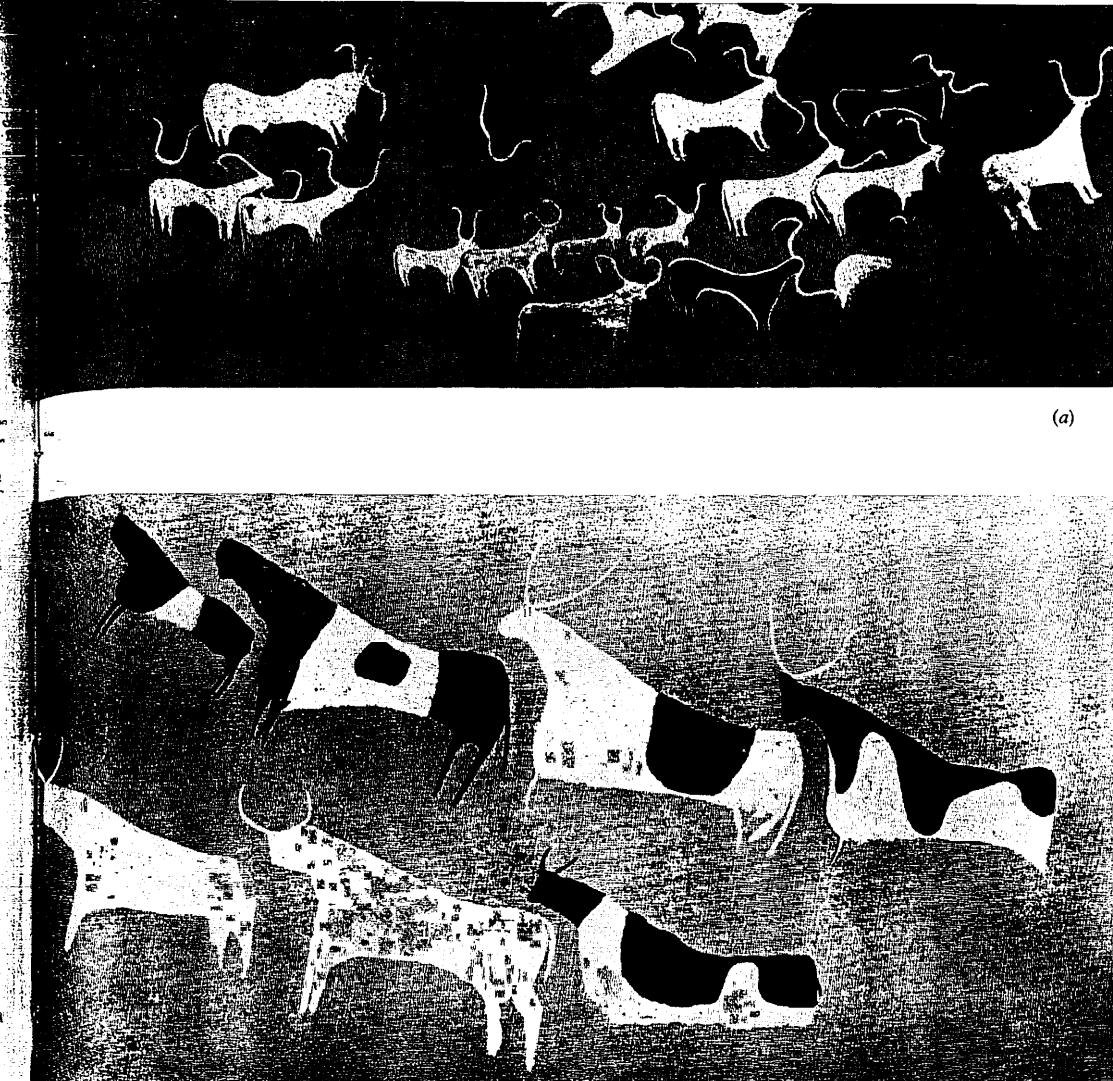


PLATE XXV

NEW DISCOVERIES OF ROCK PAINTINGS IN ETHIOPIA

Karora: (a) Bovids painted in red and white and a group of men armed with spears. (See also PL. XXVI (a).)
(b) Bovids painted in red and white.

See pp. 187-190